

Lawrie Shabibi
Art Basel Hong Kong 2016
Insights sector

Recentring Modernism
Farhad Ahrarnia &
Shahpour Pouyan



Lawrie Shabibi at Art Basel Hong Kong 2016

Insights sector

Recentring Modernism

Lawrie Shabibi is pleased to announce our first participation in Art Basel Hong Kong, the leading art fair in Asia, with a two-person presentation of works by Farhad Ahrarnia and Shahpour Pouyan, entitled Recentring Modernism, for the Insights section of the March 2016 edition.

Recentring Modernism pairs new works by Ahrarnia and Pouyan, two artists of Iranian origin living and working in Shiraz and New York respectively. Both artists draw parallels between their chosen subjects and early Modernists, whose perceptions of the East were in stark contrast to the pejorative Eurocentric view. Looking for abstract, non-figurative modes of expression, Modernists were drawn towards African and West Asian visual culture. In Recentring Modernism we present new works by Ahrarnia from his ongoing wall-based ‘Khatam’ series in conjunction with a new project by Pouyan comprising drawings and ceramic sculptures. Ahrarnia’s and Pouyan’s responses, although seemingly in reverse to the Modernists, closely parallels the transformations of motifs, techniques and ideas across borders and cultures, a process that has long been endemic to Western Asia.

Farhad Ahrarnia’s Khatam-based series stems from the inherently constructivist and geometrically structured properties of the medium. Khatam is an Iranian micro-mosaic used decoratively to embellish domestic objects. It was originally imported from China 700 years ago during period of Mongol rule, but improved upon by Persian craftsmen. Individual strings of long thin filaments made from organic materials such as ivory, camel bone, wood, copper, silver and brass are methodically grouped together, then cut at the cross section to reveal strips of complex geometric compositions. As in his previous pictorial series, Ahrarnia references such qualities of the Russian Avant-Garde who greatly influenced the art and architecture of mid 20th century Iran, a cultural extension of the 19th century “Great Game”. Ahrarnia’s interest in exploring the Khatam marquetry as a mark-making medium combines an aesthetic tradition and applies it to seminal 20th century Modernist works. Ahrarnia considers the Khatam a mathematically generated self-referential process, in line with 20th century Modernist notions. Applying traditional materials and craftsmanship he uses Modernist and Constructivist paintings as a blueprint from which to lay out his Khatam mosaics, emphasizing the engagement of the modern with the traditional, the decorative with the



scientific, and embedding this entanglement of various cultural sensibilities into one radiant surface.

Pouyan’s presentation on the other hand symbiotically explores ideas of human preservation and perception of images. Pouyan was fascinated by the extraordinary shape of the tomb of the 11th century Muqarnas dome of Sharaf ad-Dawla, a Shi’ite mausoleum near Mosul, Iraq recently destroyed by ISIS, with a structure that resembles a colossal Cubist sculpture, yet predates European modernism by almost a thousand years. Murqarnas- geometric ornamental motifs suspended from the interiors of domes and underside of corniches- have become ubiquitous throughout Islamic architecture resulting from the precise geometric subdivision of squinches. With a flamboyant exterior that mirrored the extravagantly vaulted interior, the Murqarnas dome was almost unique to Iraq, which now has four or fewer surviving examples. Most were destroyed during the 13th century Mongol invasion, the remainder currently being targeted by the present occupier. Prior to its destruction in October 2014 Pouyan had kept an image of it pinned to his studio wall, hoping that he would one day visit it. Devastated by the news of its destruction and the realization that he would never see

a monument of this type, he devised a way to preserve the image. Each week he would make a drawing of the tomb from memory, emphasizing the details of the Muqarnas structure, form and ornamentation, with no recourse to the original image or his previous drawings. As his memories developed the drawings became a personal documentation of the human mind’s inability to accurately document. Presented alongside the drawings will be ceramic sculptures of the dome and its Muqarnas, using techniques that closely follow those of 11th century ceramic production. Pouyan’s allusion to the practices of oral history, the drawings of ancient explorers, and the processes by which an experience changes and evolves over time and space in our minds closely corresponds to the cross-fertilisation of ideas and images across borders and cultures that has been prevalent to the Islamic world and Western Asia.

Just as geometric patterns and techniques spread historically throughout the Islamic world, adapting to local taste and materials, Ahrarnia and Pouyan explore the limitations of such traditional practices by transforming them within contemporary contexts and exploring the potential of one’s craft - a rare survival in a world progressively more reliant on the accuracy of digital media and mechanized processes.

Farhad Ahrarnia



Anywhere Out of the World, 2015-16

Khatam (Persian micro-mosaic)

41 x 42 cm

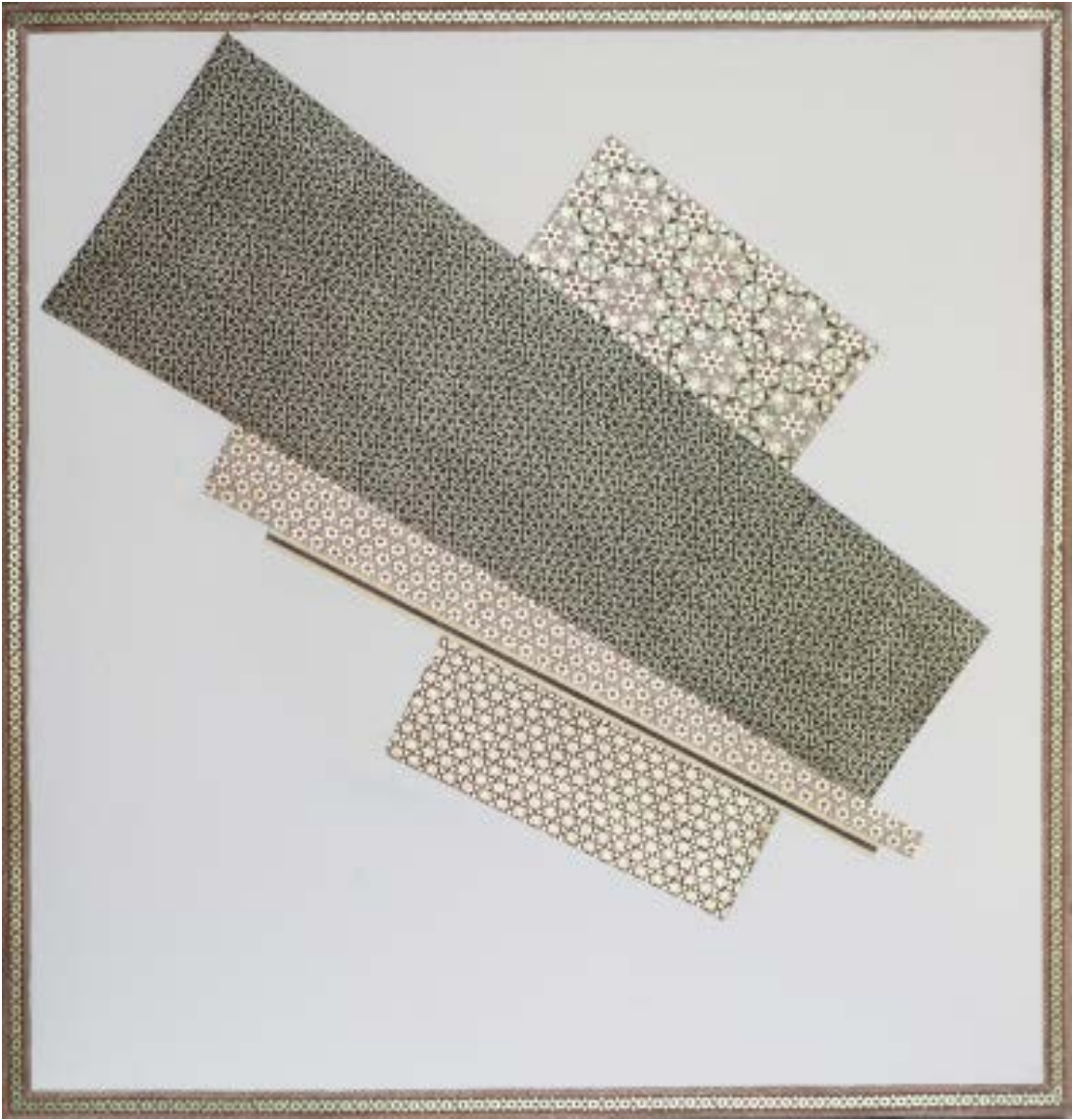
16 1/8 x 16 1/2 in

Framed:

Price: \$ 8,000.00 | AED 29,400.00



Farhad Ahrarnia



Anywhere Out of the World, 2015-16
Khatam (Persian micro-mosaic)
41 x 42 cm
16 1/8 x 16 1/2 in

Framed:

Price: \$ 8,000.00 | AED 29,400.00

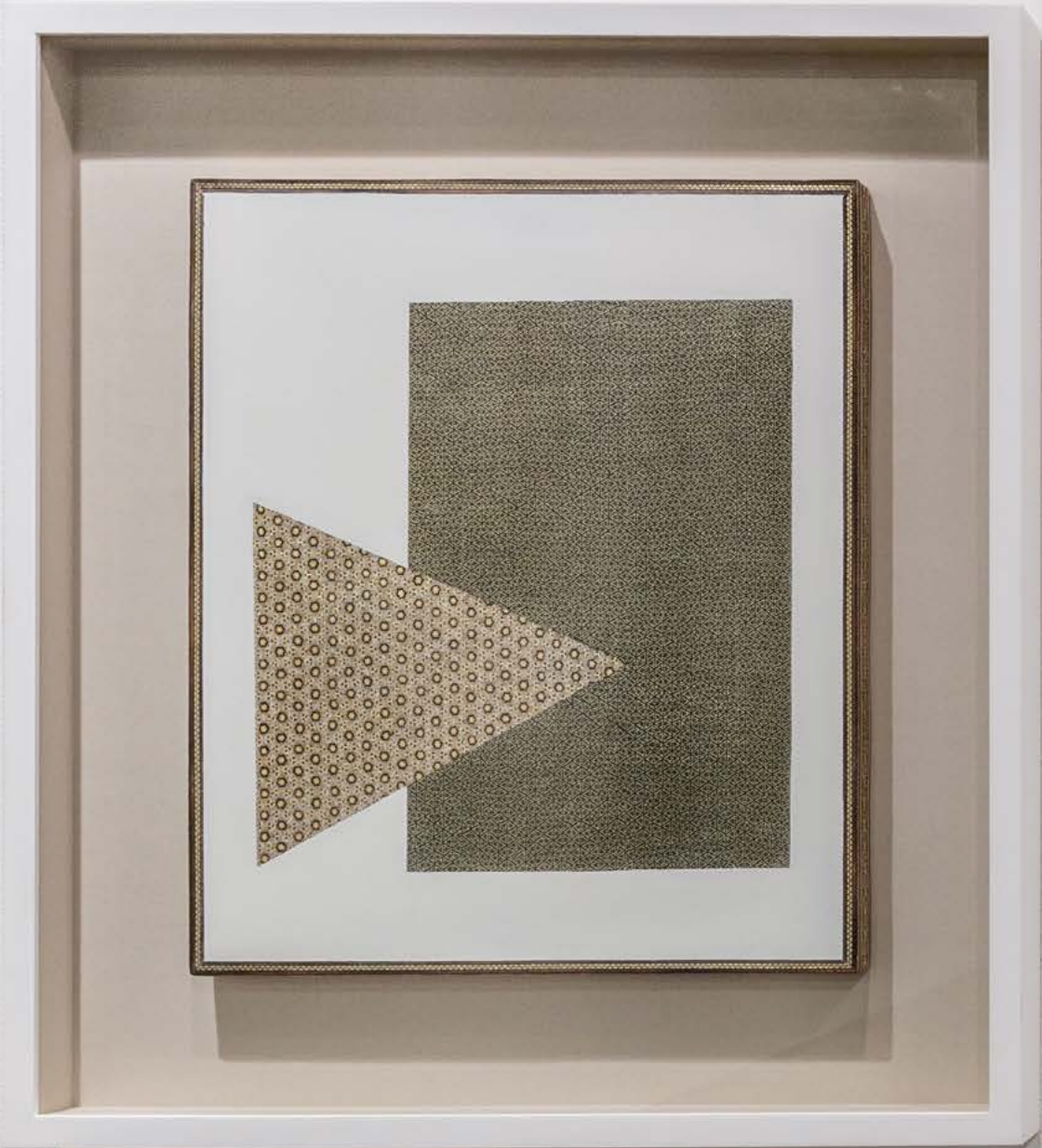
Farhad Ahrarnia



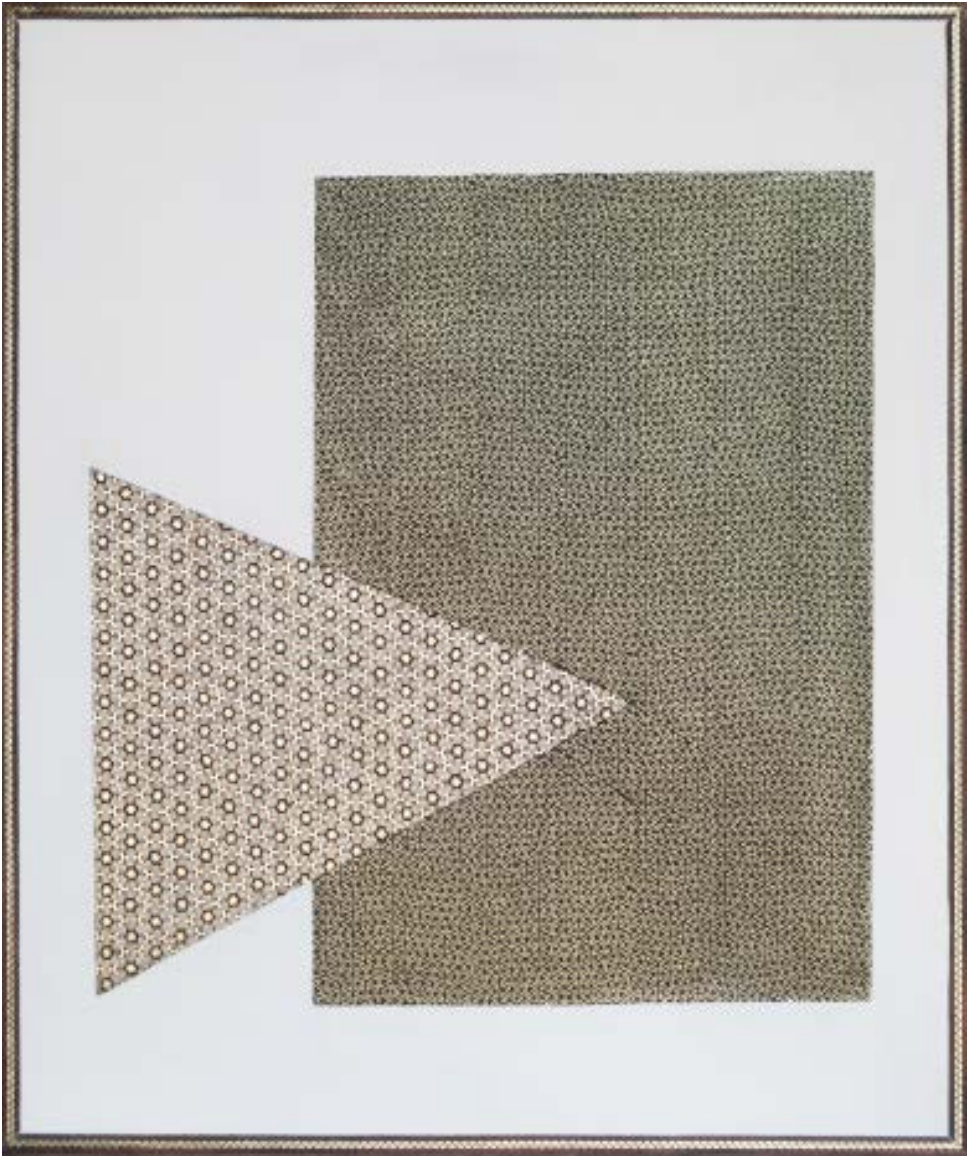
At One O'clock in the Morning, 2015-16
Khatam (Persian micro-mosaic)
42 x 50 cm
16 1/2 x 19 3/4 in

Framed:

Price: \$ 10,000.00 | AED 36,730.00



Farhad Ahrarnia

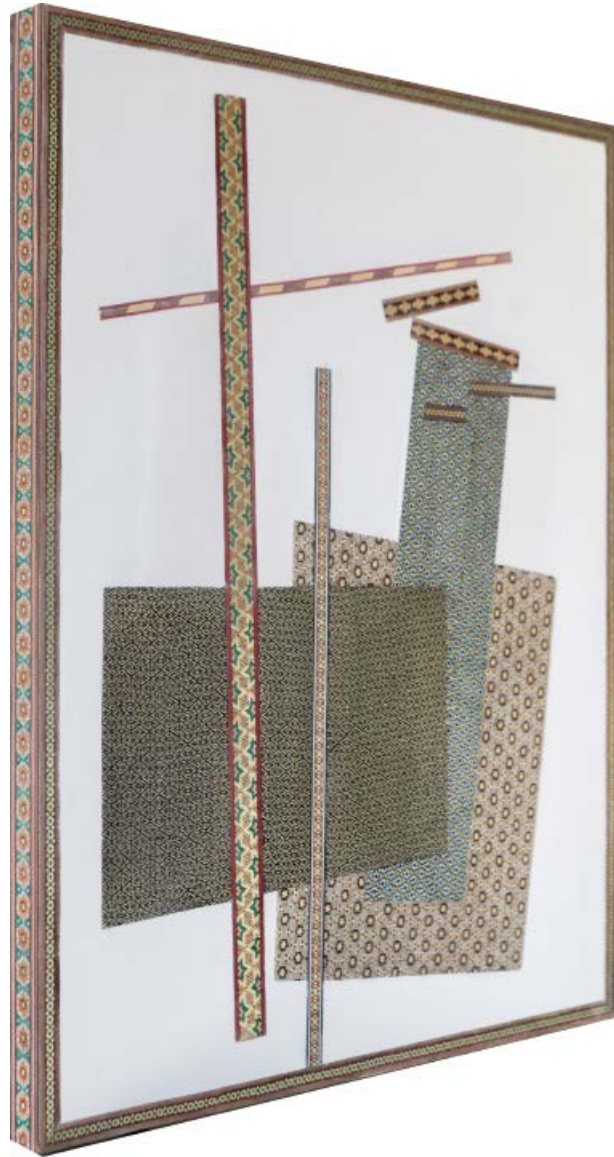


At One O'clock in the Morning, 2015-16
Khatam (Persian micro-mosaic)
42 x 50 cm
16 1/2 x 19 3/4 in

Framed:

Price: \$ 10,000.00 | AED 36,730.00

Farhad Ahrarnia



Invitation to the Voyage, 2015-16

Khatam (Persian micro-mosaic)

42 x 50 cm

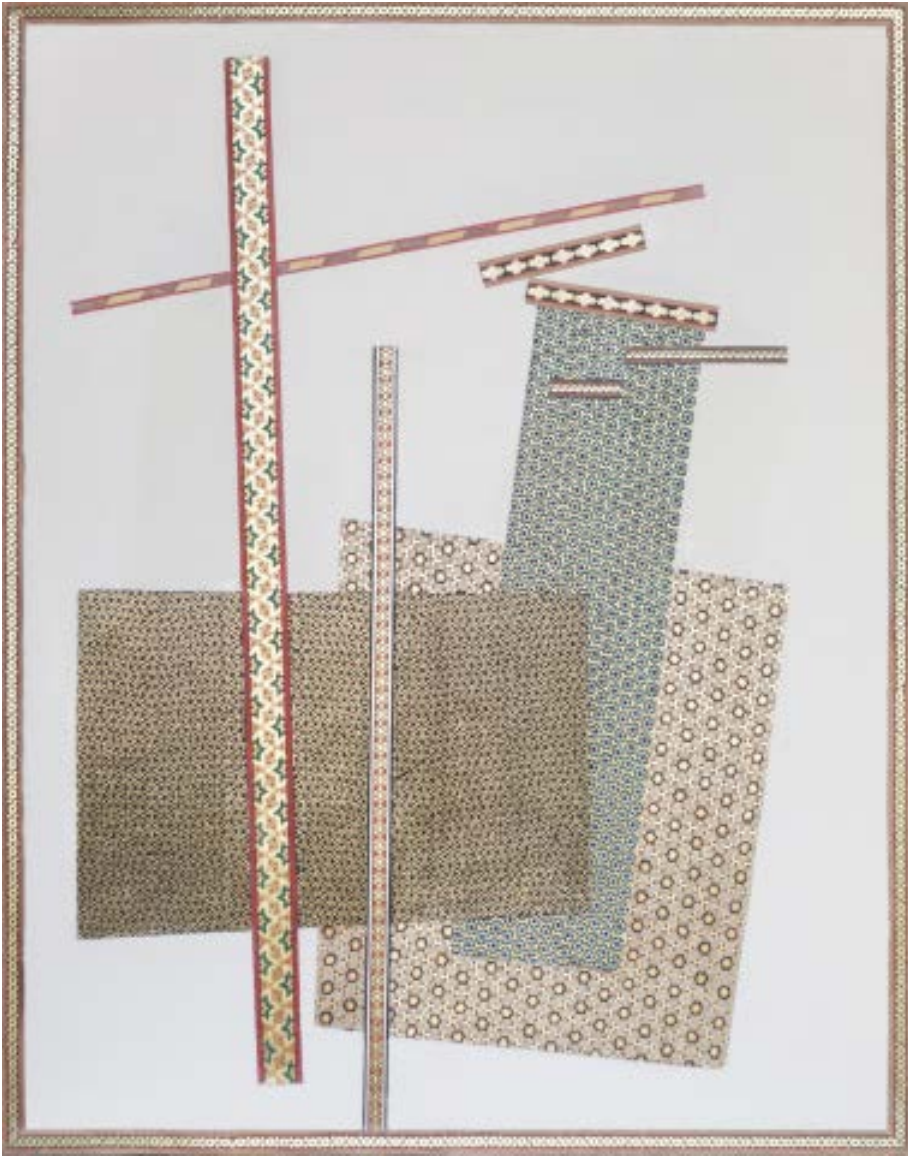
16 1/2 x 19 3/4 in

Framed:

Price: \$ 10,000.00 | AED 36,730.00



Farhad Ahrarnia

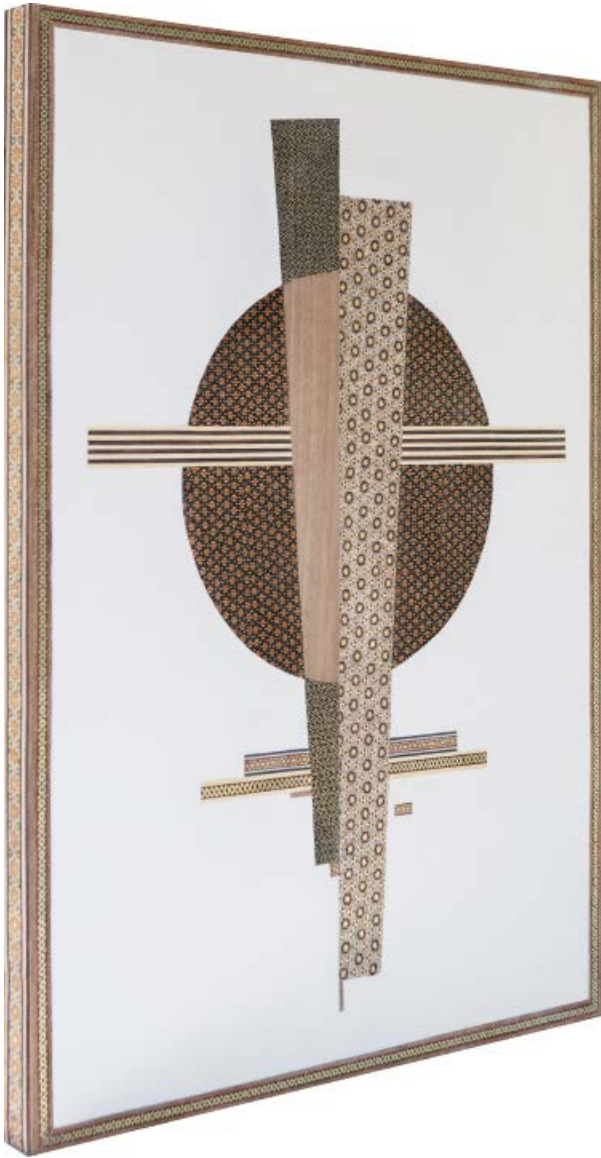


Invitation to the Voyage, 2015-16
Khatam (Persian micro-mosaic)
42 x 50 cm
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Farhad Ahrarnia

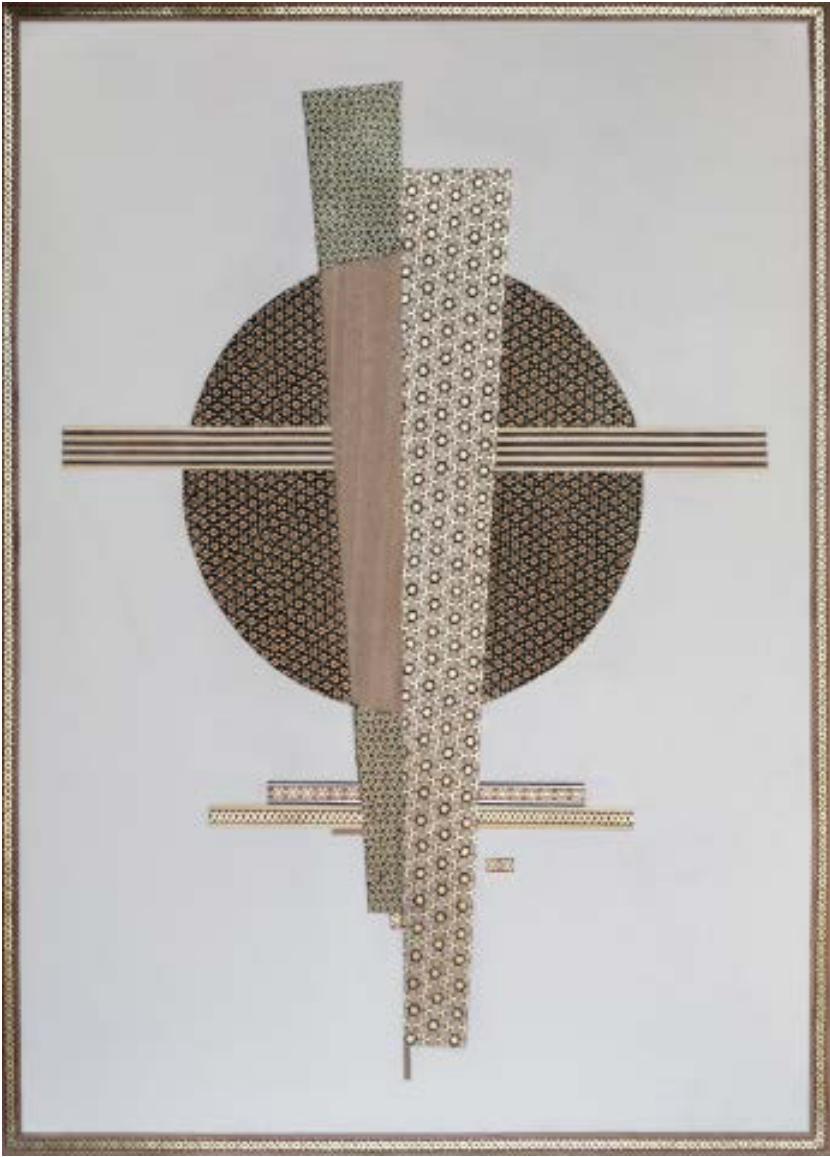


The Bad Monk, 2015-16
Khatam (Persian micro-mosaic)
59 x 42 cm
23 1/4 x 16 1/2 in

Framed:

Price: \$ 12,000.00 | AED 44,100.00

Farhad Ahrarnia



The Bad Monk, 2015-16
Khatam (Persian micro-mosaic)
59 x 42 cm
23 1/4 x 16 1/2 in

Framed:

Price: \$ 12,000.00 | AED 44,100.00

Farhad Ahrarnia



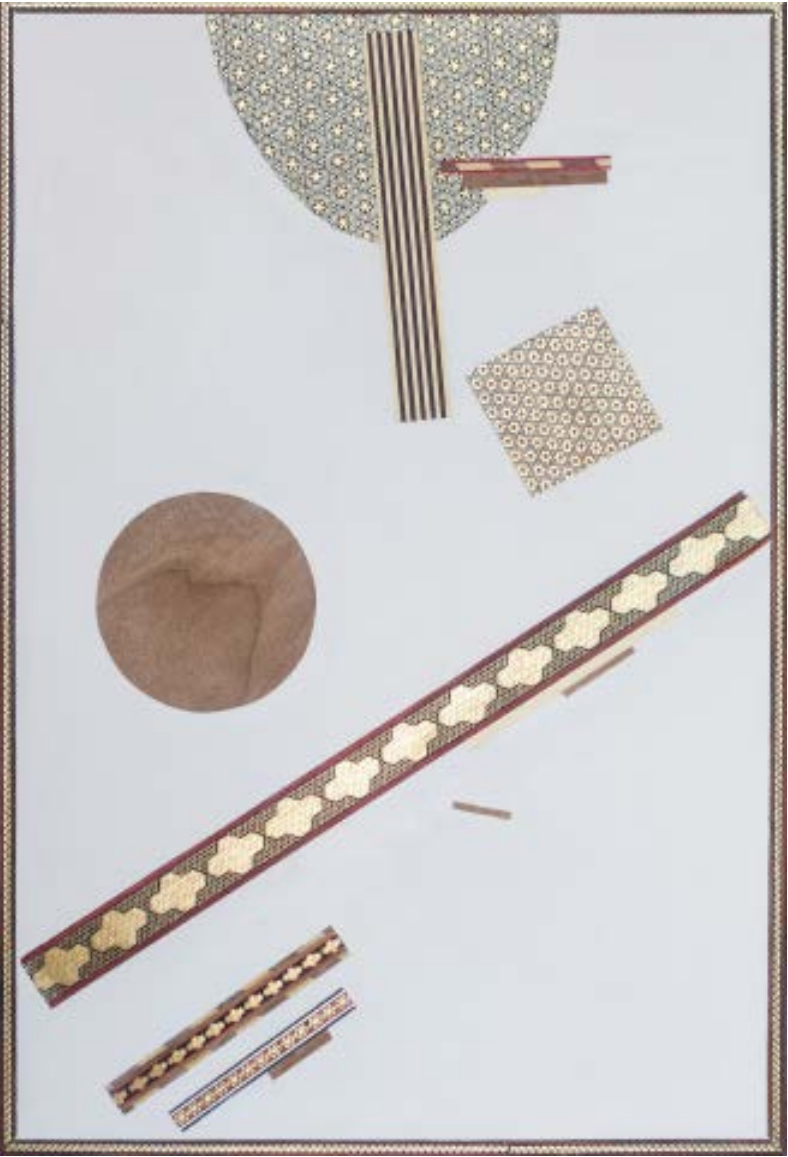
The Inquisitive Man's Dream, 2015-16
Khatam (Persian micro-mosaic)
37 x 54 cm
14 5/8 x 21 1/4 in

Framed:

Price: \$ 10,000.00 | AED 36,730.00



Farhad Ahrarnia



The Inquisitive Man's Dream, 2015-16
Khatam (Persian micro-mosaic)
37 x 54 cm
14 5/8 x 21 1/4 in

Framed:

Price: \$ 10,000.00 | AED 36,730.00

Shahpour Pouyan



Memory Drawings, 2015-16

Set of 39 drawings

Mixed media on paper

30.4 x 23 cm (each)

12 x 9 1/8 in (each)

Price: \$ 50,000.00 | AED 183,630.00

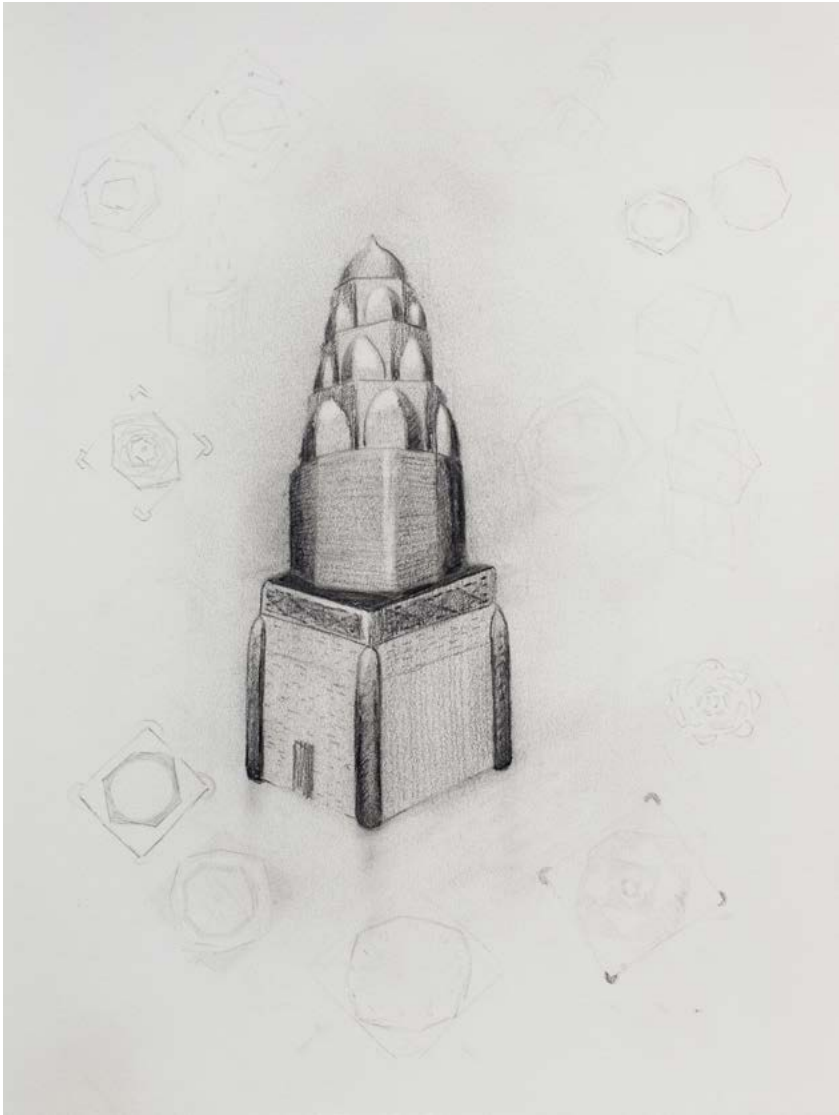




Shahpour Pouyan



Memory Drawings, 2015-16
6 April 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)

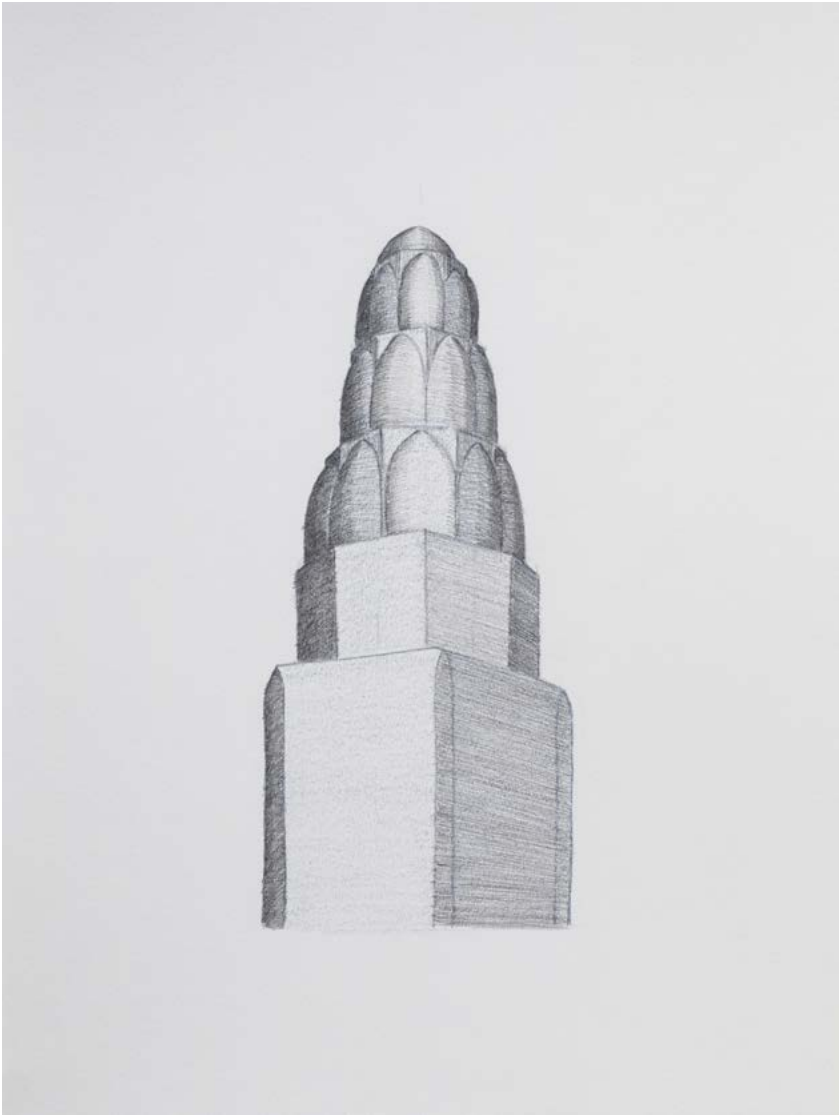


Memory Drawings, 2015-16
13 April 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)

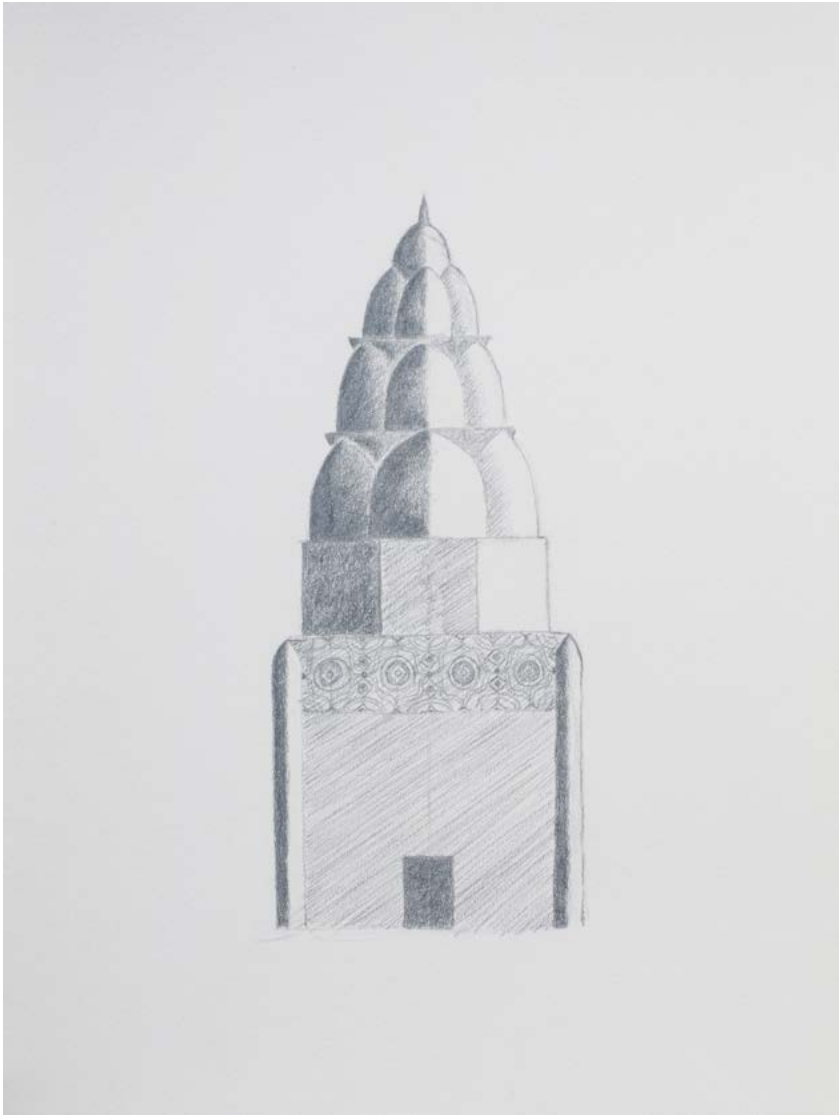


Memory Drawings, 2015-16
20 April 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)

Shahpour Pouyan



Memory Drawings, 2015-16
14 December 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)



Memory Drawings, 2015-16
21 December 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)



Memory Drawings, 2015-16
28 December 2015
Set of 39 drawings
Mixed media on paper
30.4 x 23 cm (each)
12 x 9 1/8 in (each)

Shahpour Pouyan



Still Life, 2014
Glazed Ceramic and Acrylic
3 Versions
Variable dimensions

Price: \$ 20,000.00 | AED 73,452.00



Shahpour Pouyan



Failed Object 2, 2014

Glazed Ceramic
30 x 18 cm
11 3/4 x 7 1/8 in

Price: \$ \$ 2,500.00 | AED 9,181.00



Failed Object 4, 2014

Glazed Ceramic
35 x 18 cm
13 3/4 x 7 1/8 in

Price: \$ 3,000.00 | AED 11,017.00



Failed Object 7, 2014

Glazed Ceramic
28 x 18 cm
11 1/8 x 7 1/8 in

Price: \$ 3,000.00 | AED AED 11,017.00

Shahpour Pouyan



Failed Object 9, 2014
Glazed Ceramic
35 x 7.5 cm
13 3/4 x 3 in

Price: \$ 2,500.00 | AED 9,181.00



Failed Object 11, 2014
Glazed Ceramic
35 x 7.5 cm
13 3/4 x 3 in

Price:\$ 2,500.00 | AED 9,181.00



Failed Object 12, 2014
Glazed Ceramic
35 x 7.5 cm
13 3/4 x 3 in

Price: \$ 2,500.00 | AED 9,181.00

SHAHPOUR POUYAN

Born 1979, Tehran, Iran

Lives and works between New York and Tehran

EDUCATION

2012	MFA, New Forms, Pratt Institute, NY, U.S.A
2007	MFA, Painting, Tehran University of Art, Tehran, Iran
2005	Neoplatonism studies program by Professor Yegane Shayegan, Iranian Institute of Philosophy Tehran, Iran
2004	BFA, Painting, Art University, Tehran, Iran

SOLO EXHIBITIONS

2015	<i>Shahpour Pouyan: History Travels at Different Speeds</i> , Copperfield, London, UK
2014	<i>PTSD</i> , Lawrie Shabibi, Dubai, U.A.E
2011	<i>Full Metal Jacket</i> , Lawrie Shabibi, Dubai, U.A.E
2010	<i>The Hooves</i> , Sixty Six Art Gallery, Tehran, Iran
2009	<i>Bana Bar In</i> , Nar Gallery, Tehran, Iran
2009	XVA Gallery Bastakia, Dubai, U.A.E.
2008	<i>Towers</i> , Ave Gallery, Tehran, Iran

GROUP EXHIBITIONS

2016	<i>Recentring Modernism, Insights</i> Sector, Art Basel Hong Kong
2016	<i>But Still Tomorrow Builds into My Face</i> , Curated by Nat Muller, Lawrie Shabibi, Dubai, UAE
2016	<i>Global/Local 1960-2015: Six Artists From Iran</i> , Grey Art Gallery, New York University, New York, USA
2014	Kochi-Muziris Biennale, Whorled Explorations, Kochi Island, India
2014	UNTITLED Art Fair, Miami Beach, Lawrie Shabibi, Dubai, UAE
2014	<i>The Tower of Babel Project</i> , Deuxpiece, Basel, Switzerland
2014	<i>The Grand Cypher</i> , Rush Gallery, NY, USA
2013	<i>Traces</i> , Lawrie Shabibi, Dubai, UAE
2013	Mykonos Biennale, Mykonos Island, Greece
2013	<i>For Which it Stands</i> , The Lodge Gallery, NY, USA
2013	<i>Chambres à Part VII: Dark to Light</i> , Tower of London, London, England
2013	Art 13 London, Olympia Grand Hall, London, England
2013	ArtCycle Discovers: MFA Prize, Gallery Brooklyn, NY, USA
2013	<i>Nearly Neutral</i> , Barbara Walters Gallery, NY, USA
2012	Volta 8, Lawrie Shabibi, Basel, Switzerland

2012	Pulse Art Fair, Lawrie Shabibi, Miami, USA
2012	<i>Video-therapy</i> , Session one: Recovery, Pratt Institute, NY, USA
2012	Art Basel, Volta 8, Basel, Switzerland
2012	Pulse Art Fair, Lawrie Shabibi, NewYork, USA
2012	Curate NYC Project, Rush Arts Gallery, NewYork, USA
2012	Centrefold 8, Collaborated by Reza Aramesh, Zabludowicz Art Projects, London, England
2012	<i>Domination, Hegemony and The Panopticon</i> , Traffic, Dubai, UAE
2011	Artbeat Istanbul, Center Lutif Kirdar, Istanbul, Turkey
2011	<i>Contemporary Sculpture and the Liability of Forms: The Expo 90</i> , Tehran, Iran
2011	State Gallery of fine arts, Hyderabad, India
2010	Performance Box Curatorship, Mohsen Art Gallery, Tehran, Iran
2010	<i>The Emerging Iranian Scene</i> , The Running Horse Contemporary Art Space, Beirut, Lebanon
2010	Total Arts at The Courtyard, Dubai, U.A.E
2010	<i>Sous Le Radar</i> , JTM, Paris, France
2010	<i>Under Radar Revelation</i> , Sixty Six Gallery, Tehran, Iran
2010	<i>1389</i> , Azad Art Gallery, Tehran, Iran
2009	<i>Baz in che shouresh ast</i> , Video Project, Silk Road Art Gallery, Tehran, Iran
2009	<i>1001 Colors</i> , Canvas Gallery, New York, U.S.A.
2009	The 1st International Roaming Biennial of Tehran, themed Urban Jealousy, Magacin MKM, Belgrade, Serbia
2009	<i>Auto Portraits</i> , Azad Art Gallery, Tehran, Iran
2009	Nar Gallery, Tehran, Iran
2008	Third International Digital Miniprinte Exhibition- Le Centre d'artistes Voix Visuelle, Ottawa, Canada
2005	100 Paintings- 100 Painters, Golestan Art Gallery, Tehran, Iran
2004	Tehran Art Expose, Tehran, Iran
2003	Tehran Art Colleges Students' Paintings, Niavaran Culture house Gallery, Tehran,Iran
2003	Teachers and Students of Science and Culture University, Bahman Art and Culture House, Tehran, Iran

AWARDS/GRANTS

2016	Shortlisted for the Jameel Prize 4, Victoria and Albert Museum, London, UK
2/2014	Residency program, Elizabeth Foundation for the Arts, Manhattan, USA
2/2013	ArtCycle Prize, Finalist and Second Award, Gallery Brooklyn, US
3/2011	Pegasus Art Foundation residency and work shop in Rock art Gallery, Hyderabad, India
1/2007-	Recipient of a Tehran Contemporary Museum of Art's grant of residence at International
3/2007	Cite Des Arts, Paris, France

PUBLIC AND PRIVATE COLLECTIONS

Mohammed Afkhami, Dubai, UAE

Huma Kabakci, Open Space, Istanbul, Tukey

JoAnn Gonzalez-Hickey collection, New York, USA

Omer Koç, Istanbul, Turkey

The Bakhtiar collection, London, UK

Farbod Dowlatshahi, Dubai, UAE

The Farjam collection, Dubai, UAE

The Farook collection, Dubai, UAE

Zoroastrian Cultural Institute, Paris, France

Fereydon Ave, Tehran, Iran

Contemporary Museum of Art, Tehran, Iran

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